

The Builder.

No. CCCCIV.

SATURDAY, NOVEMBER 2, 1850.



ON Wednesday, the 9th of October, the fourth day of the *Volks-Fest*, or People's Feast, at Munich, the colossal statue of BAVARIA was inaugurated, in the presence of the ex-King Louis, King Otho, and thousands of people. It is situated in the Theresa meadow, at a short distance from the city, on what at first appears to be an artificial embankment, but is, in reality a natural step in the plain. It thus stands about 40 feet above the general level. The figure itself is 54 feet high, and its granite pedestal 30 feet. The background is made by a white marble Doric temple, or rather peristyle, consisting of a centre and two advancing wings (forming three sides of a square), called the *Ruhmes-kalle*, or Hall of Worthies, intended to receive the busts of the great men of Bavaria. In the People's meadow, the place of their annual gatherings, is honour done to those who have benefited their fellows, inciting others to great deeds; and there, in front, stands their typified country, a quiescent lion at her feet, strength in repose, a sword by her side garlanded, and in her upraised hand she offered wreath to merit.

In our present number we give a view of the *Ruhmes-kalle* and statue, which are approached, it will be seen, by a long flight of steps from the lower plain.* We give also a plan. The temple (of marble from the Untersberg) was designed by M. Leo Von Klenze, and adorned with friezes by Schwanthaler. It is not yet finished, and will probably occupy two years in completion. It stands upon a lofty podium, rusticated: the whole extent of the front, including the wings, is about 214 (Bavarian) feet on the top step: the depth of the flank (comprising nine columns†) is about 92 feet: the face of each wing forms a tetrastyle portico, with sculpture in the pediment; and the whole number of columns is forty-eight. The depth of the inclosure, around which, on a continued pedestal will be placed the busts, is about 24 feet from the face of the columns to the back wall.

The statue was executed by Schwanthaler, in conjunction with Lazarini; and was cast by Mr. Ferdinand Miller, the nephew of Stigl-mayer, who, as director of the bronze foundry, was to have done it, but died just previously to the commencement.‡ Strange and sad to say, both Schwanthaler and Lazarini are also dead, and did not see the completion of this great work, the result of ten years' unremitting thought and labour. As Bulwer ob-

serves in one of his novels,* "There is a terrible disconnection between the author's life and the man's life,—the era of visible triumph may be those of the most intolerable, though unrevealed and un conjectured anguish. The work that delighted us to compose may first come to the world in the hour when all things under the sun are joyless." In the present case the disconnection is carried further,—he who is declared a victor is no longer here to receive the crown!

The head was cast in September, 1844; the bust in October, 1845; the remainder not completed until August, 1848. Both the *Literary Gazette* and the *Athenæum* of last week, give, in very interesting articles, descriptive of the *volks-fest* and of the unveiling of the statue, particulars of the casting. The latter says:—"In casting the bust of the figure—the largest portion—the greatest difficulty had to be encountered. It was necessary to melt for the purpose 20 tons of bronze,—five tons more than had ever before been melted in the furnace. As this immense mass of metal slowly began to fuse, it began also to cake,—thus threatening to destroy not only the casting, but the whole furnace, with untold danger to life and limb. Six men had, in spite of the oppressive heat and the ever-increasing glow of the furnace, to take it by turns, night and day, incessantly to stir with long iron bars the molten mass, lest it should adhere to the furnace walls, and so bring annihilation on all. On the evening of the fifth day of anxiety, when Ferdinand Miller for the first time sought a short repose in his chair, he was suddenly aroused by his faithful and anxious fellow-watcher, his wife, with the cry of 'Ferdinand, awake! the foundry is on fire!' It was so. The ever-increasing heat of these five days and four nights had caused fire to burst forth among the rafters. To have attempted to extinguish the fire by water, with this molten mass below, would have caused the immediate destruction of the place. All that could be done was, by means of wetted cloths, to keep down the fire. This was tried, and the melting went on as before. Amid such danger did the casting of the bust take place about midnight on the 11th of October, 1845. 'Success' was shouted forth; a load of anxiety of many kinds fell from every breast:—and all then hastened to the complete extinguishing of the fire."

On the completion of the casting the artists of Munich entertained Mr. Miller at a banquet. The bronze was obtained by diving for the Turkish cannon sunk in the battle of Navarino: it cost 92,600 florins. The medium thickness of the casting is half an inch.

We have said that the height of the statue is 54 feet. A winding staircase leads through it to a chamber in the head capable of holding a large party of persons, who, through openings in the hair, can view the surrounding country. The face is equal to the height of a man, the body twelve feet in diameter, the arm five, the finger six inches, and two hands cannot cover the nail of the great toe. The whole is of a tawny gold colour, and its appearance is majestic and beautiful.

For this noble work Bavaria is indebted to King Louis, who has earned for himself a lasting reputation, and deserves the gratitude of his countrymen. Posterity will forget his foibles, and think only of the extraordinary results of his efforts to adorn and advance his country. The King, in his efforts to encourage the arts,

has been fortunate in obtaining artists of ability, in most cases, to carry out his views, eminent amongst whom stands M. Leo Von Klenze, the architect of the monument under consideration. We have a pleasant recollection of a meeting with this gentleman at Ehrenbreitstein, some years ago, when, with a sketch-book for a companion, we trudged the banks of the Rhine and the Moselle in search of health and information; and we will not omit the opportunity (long ago as the incident occurred) of acknowledging his good-natured endeavours to further our views on that occasion.

CHARACTERISTICS OF STYLE IN ORNAMENT.

RENAISSANCE, CINQUE-CENTO, LOUIS QUATORZE.

ON Friday, 18th ult., Mr. R. N. Wornum continued his lectures on *Styles of Ornament* to the students at the Government School of Design, Somerset House. The subjects of the present lecture were the modern styles, which, like the middle age and the ancient, he limited to three general divisions, namely, the Renaissance, Cinque-cento, and Louis Quatorze. After some preliminary remarks on four varieties of the Renaissance and two of the Louis Quatorze, into which he subdivided these two of the three modern styles of ornament, the lecturer proceeded to consider them *seriatim*. First, of the Transition style—the Trecento. The great features of this style are its intricate tracery or interlacings, and delicate scroll-work of conventional foliage, the style being but a slight remove from a combination of the Byzantine and Saracenic, the symbolism of both styles being equally excluded. The foliage and *fioriage*, however, are not exclusively conventional. Nicola Pisano, Andrea Taffi, Giotto, and their contemporaries, were the great masters of this style.

In the Quattro-cento, the next style, we have a far more positive revival. Lorenzo Ghiberti, was its great exponent or representative. Filippo Calendario, who preceded him, is likewise an important name of this period, as is that of Bregno, successor to Calendario, and contemporary with Ghiberti. Nature no longer supplied mere suggestions, but afforded, directly, exact models of imitation, whether fruit, flowers, birds, or animals, picturesquely or ornamentally disposed. Scrolled shield work now first appeared, as also grotesque arabesque. We still have Trecento interlacings as borders, and the scroll with all the fullness of the Roman arabesque. The Quattro-cento is essentially a religious style, although symbolism was generally superseded by actual representation. This is the real Renaissance.

This third modern style, to which the name of Renaissance by habit more particularly belongs, is essentially a style of varieties, especially in jewellery and in works in relief. French and Renaissance are nearly identical terms in relation to style in ornament. The mixture of various elements is one of the essentials of this style: these elements are,—the classical ornaments, conventional and natural flowers and foliage, man and animals, natural and grotesque, pierced and scrolled shields, tracery, and jewel forms. The whole history of art does not afford a parallel mixture of elements. Our own Elizabethan is a partial elaboration of this style, with a striking preponderance of strap-and-shield work; but what we term the Elizabethan was not thoroughly developed till the time of James I., when the pierced shields even outbalance the strap work. Such are the four varieties of the Revival. The

* See page 322. We are indebted for the sketch from which our engraving was made to M. Krouter, architect to the King, at Munich.

† The sketch sent us shows ten columns on the flank. But we are supposed to think the plan correct.

‡ The *Art-Journal* of current month, in the course of an article descriptive of a tour through Germany into the preparations for the Exhibition of 1851, says:—"The Royal Foundry at Munich has produced greater works than any similar establishment; in the Twelve Statues of the Thronerooms, the monument of Maximilian, the statue of Schiller at Stuttgart, that of Goethe at Frankfurt, of Mozart at Salzburg, besides a host of others, and finally, the crowning work, the Great 'Bavaria'; but it is probable that a long course of years must elapse before half the number of works can be again cast there. The Royal school of glass painting is also of recent institution, and here were erected the windows presented by the King to Cologne Cathedral. But this establishment is suffering from the general exhaustion under which others of the royal establishments are now labouring."

* The head masters of the Central School of Design at Somerset House have recently sent in, to the Majesty's Committee of Privy Council for Trade, a report on the progress of the school for the year ending June last, from which it appears that the result of the late alterations is very satisfactory. The number of students has been greater than it has ever been, and the work of many of them of a higher class of design than heretofore. Various students have received commissions for designs, or permanent engagements as designers, from artists and manufacturers, among whom we observe the names of Mr. Bell, sculptor; Messrs. Wilkinson, Woodman, Arkerman, Trillips, Cundall, Haselton, Gill, Whitwell, Underwood, Wilson, Brown, and S. N. and Clay, manufacturers. The report speaks in a complimentary manner of the exertions of the second masters, Messrs. Becham, Burleigh, Webb, Norman, and Underwood, and of the teacher of the drawing female school, Mrs. M'Lean. In conclusion, the reporters remind the committee of their own increased duties.

* Ernest Maitreys.